30TH ANNUAL

CARMEL BACH FESTIVAL

JULY 21-30

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WAKE, AWAKE, FOR NIGHT IS FLYING
BACH

WELCOME TO OUR 30TH BACH FESTIVAL

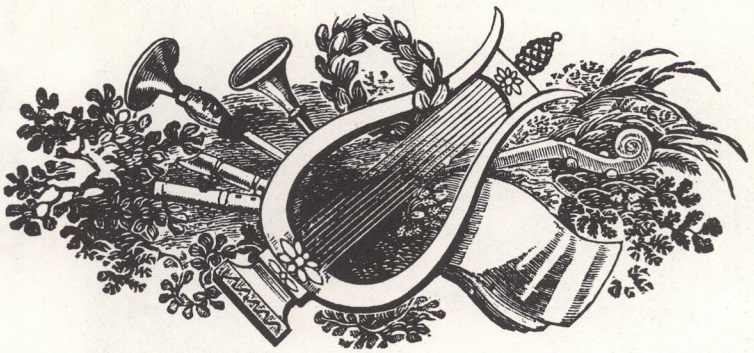
By ARTHUR DAHL
President, Carmel Bach Festival

This year the Carmel Bach Festival reaches another milestone: its 30th year!

The Festival has come a long way since its inauguration in 1935 by Miss Dene Denny and Miss Hazel Watrous, but its spirit is unchanged: a deep love of the music of Bach and other composers of the Baroque period and a sense of happiness shared by participants and audience alike while basking in the glories of one of man's greatest epochs of creativity.

Miss Denny and Miss Watrous were knowledgeable and adventurous pioneers who began their participation in the cultural development of Carmel during the 20's. In 1932 they brought the Neah-Kah-Nie String Quartet to Carmel with Michel Penha as cellist and director. In 1935 the Carmel Bach Festival was launched as a four day presentation of the music of J. S.Bach, under the direction of Ernst Bacon, the distinguished American composer, pianist and conductor, with the final concert being given in the Carmel Mission. The Festival has continued without interruption except for the three war years.

BELOW—Miss Dene Denney and Miss Hazel Watrous, founders of the Carmel Bach Festival.



founded in 1935
by Dene Denny & Hazel Watrous

CARMEL BACH FESTIVAL

Sandor Salgo
Conductor & Music Director

July 21-30, 1967

Carmel Bach Festival Directors, left to right, Brooks Clement, Mrs. Walter Lehmann and Dr. Mast Wolfson discuss this year's program with Director and Conductor Sandor Salgo.

In 1938 the distinguished Gastone Usigli was engaged as Music Director, and the B Minor Mass was performed for the first time. Maestro Usigli continued at the helm for 15 years, until his death in early 1956, and gave the Festival a solid foundation of musical integrity and reverence for the genius found in works of Bach.

A new era began with the appointment of Sandor Salgo as Music Director. A Baroque scholar as well as a conductor and teacher of wide attainments, Mr. Salgo has greatly broadened the base of the Festival's programs. He has reached out to find little known but excellent works by Bach and the other masters of the period, as well as representative examples of the music of less famous composers whose work deserves hearing. In most cases, he has gone to great pains to perform the music as closely as possible to the manner intended by the composer. He has also brought to Carmel from all over the United States some of the finest specialists in this music, as well as talented artists who have a particular love and aptitude for the Baroque period.

The result has been to build a Festival which moved Raymond Kendall, Dean of the University of Southern California School of Music, to say in the Los Angeles times: "The Carmel Bach Festival has weathered the initial growing pains of all festivals: transition from purely local interest and participation to a stature bred of professional excellence and interesting repertoire. . . . It is a festival of which California may be proud, a festival which deserves the kind of international kudos which mark similar events in Europe."

The Carmel Bach Festival is a labor of love for all concerned. The participants receive barely enough materially to meet expenses, but have an unparalleled opportunity to perform and to hear Baroque music of quality and quantity rarely found anywhere in the world, and under a great and inspiring conductor. To make such a Festival involving so many people effective, the Board of Directors and a large number of people in the community volunteer many hours of their time to the planning and the carrying out of the numberless details. Everyone is inspired by the matchless beauty of Carmel and the Monterey Peninsula — one of the greatest assets of the Festival. All of this, in combination with the spirit of sheer joy derived from the interchange between people doing what they love doing, makes this Festival a very special event.

The only serious problem the Festival faces these days is the ever-present financial one. In spite of packed houses and relatively high prices, the Festival has run a deficit the past three years (after taking into account all contributions received). Reserves are now down to a dangerously low point. Contributions must increase merely to maintain the Festival at its present level of excellence. But the Board of Directors and the Music Director want to do much more than that. We would like to broaden the base of the repertoire still further and strive for an even higher quality of performance. Your support will help make this possible. While you think of it, while you enjoy the glories of this music, you might wish to send a tax deductible check (or gift in stock or other property) to the Carmel Bach Festival, Post Office Box 503, Carmel, California 93921 . . . and thanks!

So now, sit back, relax, forget all of the conflicts and pressures of the outside world, and enjoy the exalting melodies and the complex but always harmonious interaction of the music of Johann Sebastian Bach and his illustrious contemporaries.

May your hours with us be happy!

SANDOR SALGO

Conductor and Music Director

Sandor Salgo this year comes to the Carmel Bach Festival for his twelfth season as Conductor and Music Director.

Last year he was guest conductor for the Royal Philharmonic of London. He recorded for the British Broadcasting Company Mozart's Violin Concerto in G major with Manoug Parikian as soloist, the Symphony No. 3 of Humphrey Searle of Oxford and of the Royal College of Music, and Haydn's Symphony No. 93.

As Music Director for the Carmel Bach Festival, Salgo has received wide recognition for his imaginative programming and for his brilliant, inspired direction.

Salgo has established an enviable reputation for his recreations of masterpieces of the Baroque era, as well as for the Classic and Romantic periods, and for his sympathetic approach to works of contemporary composers.

His genius for authentic and vital performance has won the acclaim of critics in the United States, Europe, Canada and Mexico.

Salgo is Professor of Music at Stanford University, and Conductor of the Stanford Opera Theater, the San Jose Symphony Orchestra and the Marin Symphony Orchestra.

He has served as guest conductor of several European orchestras, in addition to the Royal Philharmonic, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the Spring Season of the San Francisco Opera Company and the Vancouver Festival.

In 1964 he was appointed Music Director of the "Music at the Vineyards" series in Saratoga, California, which received from the Assembly, California Legislature, 1967 Regular Session, a Resolution commending the excellence of the programs. Of Maestro Salgo the following comment was made: "the concerts have been illuminated by the brilliance of their director, Professor Sandor Salgo, who has displayed an unerring sense of what is appropriate for concerts held for the benefit of ardent lovers of music . . . and has proven himself more than equal to the task of both pleasing the audience, and doing justice to the surroundings."

Mr. Salgo has just completed a Contemporary Music Festival at Stanford University.

A native of Hungary, Salgo started his conducting career as a pupil of Fritz Busch and George Szell.

Presidents of the Carmel Bach Festival, past and present, are, left to right, Fritz Wurzmann, the Rev. H. M. M. Nicholas, Peter J. Ferrante, Arthur Dahl, this year's president, and Ted Durein.

MRS. ALASTAIR MACKAY

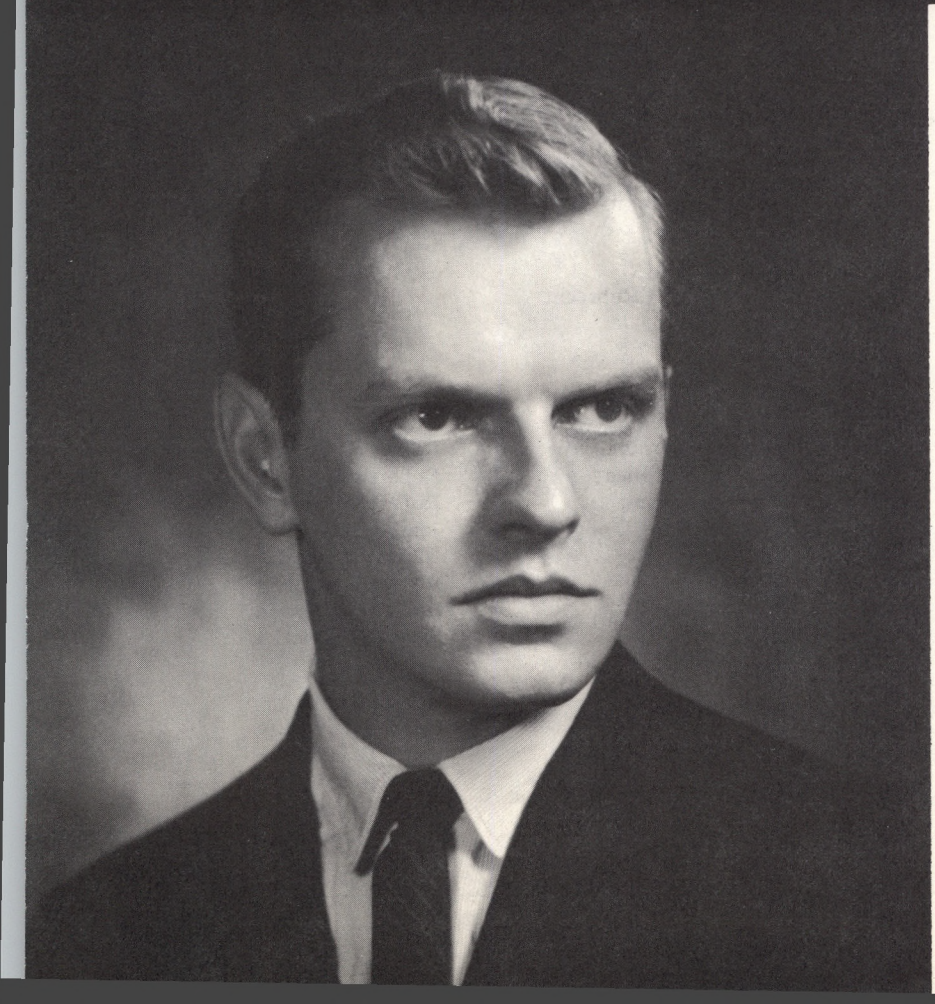
Executive Secretary

This is Mrs. MacKay's eighth year as Executive Secretary of the Festival. She has charge of all the business of the Festival with the exception of arranging the musical program and actually engaging the artists. Once the artists are engaged they become her charges and she makes all arrangements for them. Although the Festival is a ten day event, her job continues all year round and her careful attention to planning and detail accounts in large measure for the fine organization and success of the Festival.

PRISCILLA SALGO

Director of Festival Chorale

Choral Assistant to Sandor Salgo, Master of Music, Westminster Choir College and member of the faculty there for five years. Studied conducting with Wolfgang Stresemann and voice with John Finley Williamson, also Renaissance and Baroque music with Gustave Reese. Mrs. Salgo is well-known for her direction of choral groups in the Bay Area.



KENNETH AHRENS

Organist and Assistant Choral Director

With a Bachelor's degree from Valparaiso University and a Master's from Indiana University, Mr. Ahrens has served as assistant organist at Stanford University. Now a resident of the Monterey Peninsula, he is organist and choir director at Bethlehem Lutheran Church in Monterey and head of the Music Department of the Santa Catalina School for Girls. For the past three years he has conducted the rehearsals of the Festival's local chorus.

festival personnel

CONDUCTOR

SANDOR SALGO

ORCHESTRA

Violin I
Kenneth Goldsmith, Concertmaster
Melvin Baddin, Asst. Concertmaster
Charles R. Heiden
Barbara Lull Rahm
Marilyn Myers
Gladys Secunda
Lawrence Short
Harrison Ryker

Violin II
Ruggiero Pelosi, Principal
Donna Lee Salarpi
Arthur Ross
Anita Thomason
Ed Bogas
Elizabeth Breed

Viola
Pamela Goldsmith, Principal
Fidel Sevilla
Daniel Thomason
Charles V. Roberts
Hazelle Miloradovitch
Richard D. Colburn

Cello
Sally Kell, Principal
Jean Fulkerson
Paula Skolnick
Marian Robertson

Contrabass
Richard T. Andrews, Principal
Nancy Green

Flute
Sherry Wachsmuth
Katharine Sorenson

Oboe
Raymond Duste
Jean Stevens

Bassoon
Jerry Dagg
Ann Hubbard

Horn
Max Mazenko
Robert Dickow

Trumpet
Edward Haug
Ralph LaCanna
Charles Bubb, Jr.

Trombone
Dan Livesay
John Kolarik
Jerome Jansen

Tympani
Kathy Perkins

Harp
Beverly Bellows

Organ
Kenneth Ahrens

Harpsichord
Ralph Linsley

Continuo parts are played by Ralph Linsley, Harpsichord; Kenneth Ahrens, Organ; Sally Kell, Jean Fulkerson, Cello; Richard T. Andrews, Contrabass; Jerry Dagg, Ann Hubbard, Bassoon.

CHORUS

Soprano
Harriet Bird
Cynthia Canary
Joan Elstob
Gloriana Fischer
Motoko T. Grabowski
Nell Hoyt
Beckie Long
Nancy A. Stone
Arleene J. Torri
Ann Welchner

Alto
Carol R. Ave Lallemant
Meredith Blue
Kathleen Hagemeyer
Elaine Huseth
Susan S. Kemp
Anna Pundt
Aileen S. Rather
Ruth Williams

Tenor
James Hull
William Keith Rubrecht

BASS
Philip Abinante
Robert L. Armstead
Bruce Grimes
G. E. Jacobsen
Robert B. Otis
Les Rhinehart
George L. Sackman
John R. Williams
Joseph Wythe

CHORALE
also members of the BACH FESTIVAL CHORUS

Soprano
Katharine Schlinger, Leader
Marion Flaherty
Ann Greene
Francesca Howe
Caterina Micieli
Mary-Esther Nicola
Margot Power
Nancy Trethaway
Lois Utterback

Alto
Carole Burch
Marvellee Cariaga
Darlene Lawrence
Jacquelyn Layng
Martha Marty
Inga Tarshis
Margery Tede
Lois Varga

Tenor
Franz Brightbill
Robert L. Collins
Robert Faris
Robert Glover
James Hull
Richard Nelson
Robert Olinger
Richard Robinson
Kenneth Westrick

Bass
Robert Bernard
Herbert Cabral
Bruce Grimes
Douglas Lawrence
Bruce Remsberg
Robert Waterbury

RALPH LINSLEY

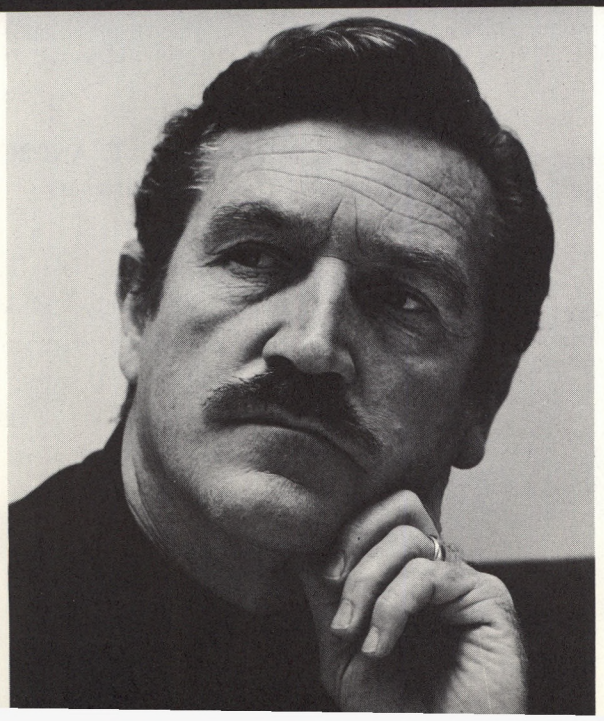
General Co-ordinator and Harpsichordist

As one of the country's leading accompanists, Mr. Linsley has just returned from a transcontinental tour with Brian Sullivan. For many years accompanist for Nan Merriman, he has appeared with some of the world's greatest artists. A graduate of Yale University, he studied harpsichord with Alice Ehlers at USC, where he received his Master of Music degree. This year he was voted the most outstanding music alumnus at USC. This is Mr. Linsley's 29th year with the Carmel Bach Festival.

KENNETH GOLDSMITH

Concertmaster

Formerly concertmaster of the Nashville Symphony, Mr. Goldsmith now holds a similar position with the San Jose Symphony. He has played with the Detroit Symphony of the Air, the American Symphony and the Casals Festival Orchestra, as well as in numerous chamber-music organizations. He was a pupil of Mischa Mischakoff and William Kroll.



COLE WESTON

Stage Manager

Mr. Weston is Manager of Sunset Center and will be Stage Manager for the second year at the Bach Festival. A graduate of the Cornish School of Theater in Seattle, he is well-known in Monterey Peninsula circles for his work over the past twenty years.

CARMEL BACH FESTIVAL—1967

PROGRAM NOTES

by

EDWARD COLBY

Head Librarian, Music Library, and Lecturer in Music, Stanford University

SANDOR SALGO

Conductor and Music Director, Carmel Bach Festival

and

WYE TOWNSEND JAMISON

The 30th Annual Carmel Bach Festival presents both a retrospective program of outstanding works of past Festivals and a continuation of the Festival's forward-looking policy of introducing to the Festival audience significant musical compositions from the Medieval, Renaissance and Baroque periods seldom or never previously heard in this area. In this category is the first American performance of Francesco Cavalli's "Messa Concertata," which will be sung in the Carmel Mission Basilica on Wednesday night. Handel's oratorio, "Saul," Bach's sonatas and partitas for solo violin, and a complete performance of the "Passion According to St. John" are special features. The program notes written by Miss Jamison are signed W. T. J.

Edward Colby

FRIDAY, JULY 21 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

Sacred Cantata No. 80, "Ein' feste Burg ist unser Gott"
J. S. Bach (1685-1750)

Chorus: Ein' feste Burg its unser Gott
(A mighty fortress is our God)

Aria with Chorale (Soprano and Bass): Mit unsrer Macht ist nichts getan
(With our own strength nothing is accomplished)

Recitative (Bass): Erwaege doch, Kind Gottes
(O child of God, consider)

Aria (Soprano): Komm in mein Herzens Haus
(Come dwell within my heart)

Unison Chorale: Und wenn die Welt voll Teufel waer
(And though the world were full of devils)

Recitative (Tenor): So stehe denn
(So stand fast)

Duet (Alto and Tenor): Wie selig sind doch die
(How happy are they)

Chorale: Das Wort sie sollen lassen stahn
(They will rely on the Word)

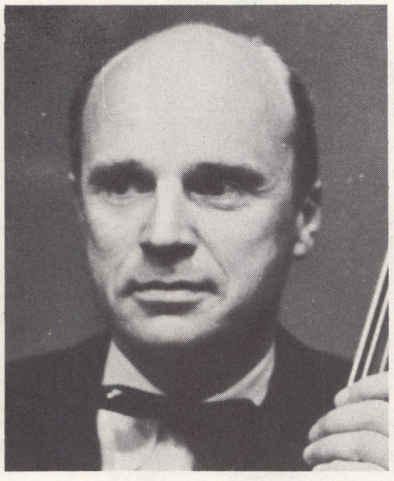
MARIE GIBSON, Soprano
SHIRLEY LOVE, Alto
HENRY NASON, Tenor
THOMAS PAUL, Bass
BACH FESTIVAL CHORUS, FESTIVAL CHORALE,
BACH FESTIVAL ORCHESTRA

The cantata, "Ein' Feste Burg," which appeared in approximately its present form in the year 1730, was used by Bach for the Feast of the Reformation. Structurally, the four chorale movements stand like stout pillars of the "mighty fortress," while the interpolated recitatives, arias and duets appear in the guise of souls to whom the fortress affords protection. The opening polyphonic chorus is a perfect musical representation of the monumental strength of God. In the chorale duet which follows, the bass solo depicts musically the struggle for victory over sin, while the sopranos sing the second verse of Luther's chorale. The fifth movement arrays the orchestral forces to represent the powers of evil, against which the unison choral setting of the third verse of Luther's text stands unassailable. The final movement is a straightforward choral setting of Luther's hymn.

(continued on page 12)

DAVID ABEL
Violin

A native of the State of Washington, Mr. Abel has concertized nationally as recitalist and soloist with some of the country's major orchestras, and has recently returned from a European tour. In 1964 he won the Leventritt International Competition in New York. Mr. Abel is a member of the Francesca Chamber Trio and has recently been appointed as a member of the string quartet in residence at Stanford University.



RICHARD T. ANDREWS
Contrabass

The invaluable continuo playing of Richard T. Andrews has been well-known to Festival audiences during the past eleven years. He is the principal bass of the San Antonio Symphony.

MARVELLEE CARIAGA

Contralto

Since 1963, when she toured as contralto soloist with the Norman Luboff Choir, Miss Cariaga has appeared in the Ojai Festival, Los Angeles Music Festival, Hollywood Bowl and with the Seattle Symphony. Her repertoire includes many oratorio and opera roles.

LaNOUE DAVENPORT

Recorder

Noted performer of Medieval, Renaissance and Baroque music, Mr. Davenport is an original member of the New York Pro Musica. Besides playing a number of old instruments, he has contributed greatly to the instrumental realizations of the Pro Musica repertoire. He has recorded for Columbia, Decca and RCA.

JUDITH DAVIDOFF

Viola da Gamba

A native of Boston and graduate of Radcliffe College and the Longy School of Music, Miss Davidoff is a member of the New York Pro Musica, Manhattan Consort and the New York Baroque Players. In 1966 she was soloist with the New York Philharmonic Orchestra. She has concertized extensively throughout the world, appeared on television, and recorded for Decca, Columbia and other companies.

LOUISE DI TULLIO

Flute and Piccolo

This brilliant young flutist, for six years a member of the Los Angeles Philharmonic Orchestra, is now active in the motion picture and television orchestras. As first flutist with Columbia she has made numerous recordings with Stravinsky. Miss Di Tullio's summer appearances include the Ojai Festival and the La Jolla Music Festival. She is also a member of the music faculty at University of Southern California.

RAYMOND DUSTE

Oboe

A member of the San Francisco Symphony and San Francisco Chamber Players, Mr. Duste is also an instructor at the San Francisco Conservatory of Music. A native of California, he studied with Merrill Remington in San Francisco and with Marcel Tabuteau in Philadelphia. Director of the Bach to Mozart Group, Mr. Duste is also director and founder of the California Wind Quintet. 1967 marks his 12th year with the Festival.

MARIE GIBSON

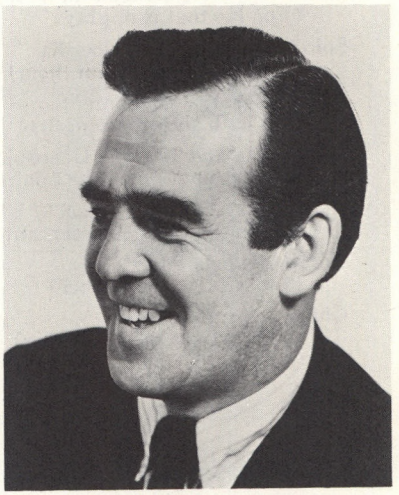
Soprano

Miss Gibson has performed with major symphony orchestras, including the San Francisco Symphony and Los Angeles Philharmonic Orchestra. She has also sung leading roles in numerous operas, recently appearing in Dorothy Kirsten's production of "La Boheme" in Honolulu. Maintaining a dual career as singer and teacher, Miss Gibson is currently Assistant Professor at Redlands University. This is her 8th season at the Festival.

ROBERT GLOVER

Tenor

A native of Canada, Mr. Glover was a winner of the San Francisco Opera Debut Auditions in 1962. For the past five years he has appeared in both the San Francisco Opera Company and Spring Opera, as well as in numerous other companies. Besides his opera performances, he has sung in many oratorios.



SHELLEY GRUSKIN

Recorder

Specializing in the playing of Baroque music, Mr. Gruskin is a member of the New York Pro Musica and the Philidor Trio. A New Yorker, he received his Bachelor of Music from the Eastman School of Music, where he studied with Joseph Mariano and played with the Rochester Philharmonic Orchestra. He has also played with the NBC Orchestra and taught at the New York College of Music.

(continued from page 10)

Concerto in A minor for Violin **J. S. Bach**

(Allegro) — Andante — Allegro assai

DAVID ABEL, Violin

BACH FESTIVAL ORCHESTRA

This concerto, one of the three surviving violin concertos of Bach (the others can be traced through later transcriptions for clavier made by Bach himself) was composed in Coethen, when Bach, in the service of the Prince of Anhalt-Coethen, was engaged primarily in writing secular instrumental music for the Prince's Calvinistic court. It is praised by many critics for its "organic seamless quality." Motive seems to develop effortlessly from motive in the Baroque tradition of "Fortspinnung"—the constant spinning-out of a melodic fragment.

In the first movement, a spirited bourree, the solo line takes its primary material from the opening tutti, from which it develops some new material, notably the rising 32nd note figure, which is simply an ornament of the basic melodic line. The second movement consists of an "ostinato bass," over which the violin spins flowing Italian passage-work. The third movement is an Italian "giga"; by dividing the quick triplet figuration into still smaller note values, the soloist brings the work to a fevered climax.—W.T.J.

INTERMISSION

Magnificat **Carl Philipp Emanuel Bach** (1714-1788)

Chorus: Magnificat anima mea Dominum
(My soul doth magnify the Lord)

Aria (Soprano): Quia respexit
(For he hath regarded)

Aria (Tenor): Quia fecit mihi magna
(For He that is mighty)

Solo Quartet: Et misericordia
(And His mercy is on them)

Aria: (Bass): Fecit potentiam
(He hath shown strength)

Duet (Alto and Tenor): Deposuit potentes
(He hath put down the mighty)

Aria (Alto): Suscepit Israel
(He hath holpen His servant Israel)

Chorus: Gloria Patri
(Glory be to the Father)

Chorus: Sicut erat
(As it was in the beginning)

DELCINA STEVENSON, Soprano

SHIRLEY LOVE, ALTO

ROBERT GLOVER, TENOR

ROBERT OLIVER, Bass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE,

BACH FESTIVAL ORCHESTRA

Although C. P. E. Bach is known principally for his clavier works, his output includes over a score of sacred choral compositions. Among these the Magnificat ranks high, for it is the piece C. P. E. Bach chose to submit when applying for the cantorship at Leipzig, a position left vacant at the death of his father.

The basic text of the Magnificat is Mary's exaltation as recorded in the Gospel according to St. Luke. As in the setting of Johann Sebastian, each section is interpreted musically according to the ruling sentiment of the words. In "Quia respexit" and "Suscepit Israel," for example, warm harmonies and slow triple rhythms are used to express grateful remembrance of God's mercy. "Fecit potentiam" shows, by means of haughty dotted rhythms and bold melodic leaps, His strength.

Of special interest here is Bach's vivid painting of the word "dispersit"; the vocal line is torn, literally, into bits. In the aria "Quia fecit mihi magna" God's might is expressed in vigorous orchestral figuration and in the almost declamatory vocal line. Each of the arias is separated by an orchestral interlude into two parts, but the duet "Deposuit potentes" has an additional section which changes from the minor to the major mode.

C. P. E. Bach's setting differs from that of his father in that the arias and not the choral movements are of crucial importance; emphasis has changed from textural density to melodic grace and fluency, and choruses are not so much building blocks as widely spaced pillars. The suavely lyric "Et Misericordia," which alternates between women's voices and full choir, provides the internal support.

Flanking the outer arias are two brilliant choruses expressing unbounded praise and joy; the "Gloria Patri" is, indeed, a shortened version of the opening piece. The final chorus is a masterpiece of fugal splendor; after the subject to which "Sicut erat" is set, Bach introduces for the closing "Amen" a highly florid second subject. Shortly thereafter the first theme appears as counter-subject to the second, and its last statement brings the cantata to a triumphant end—J.C.B.

SATURDAY, JULY 22 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

Sonata No. 1, in G minor, for Solo Violin senza Basso
J. S. Bach (1685-1750)

Adagio — Fuga (Allegro) — Siciliana — Presto

DAVID ABEL, Violin

Songs for Soprano **Henry Purcell** (c. 1659-1695)

Halcyon Days

Epithalamium (from The Fairy Queen)

Hark how all things with one sound now rejoice

MARY-ESTHER NICOLA, Soprano

RALPH LINSLEY, Harpischord

Partita No. 1, in B minor, for Solo Violin senza Basso
J. S. Bach

Allemande — Double
Corrente — Double
Sarabande — Double
Bourree — Double

DAVID ABEL, Violin

EDWARD HAUG

Trumpet

Native of San Francisco, Mr. Haug has specialized in the playing of Baroque music. Besides being a member of the San Francisco Symphony and first trumpeter of the San Francisco Opera Orchestra, he is also a member of the Bach to Mozart Group and of the Camara Brass Quintet. He has taught at the San Francisco Conservatory of Music since 1946. This is Mr. Haug's 10th year at the Festival.

FRANCESCA HOWE

Soprano

Miss Howe has appeared in numerous opera performances in New York City, as well as in San Francisco. Other West Coast appearances have been with the S. F. Opera Comique under Maestro Salgo at the Paul Masson Vineyards and as soloist at the Cabrillo Music Festival.

JAMES HULL

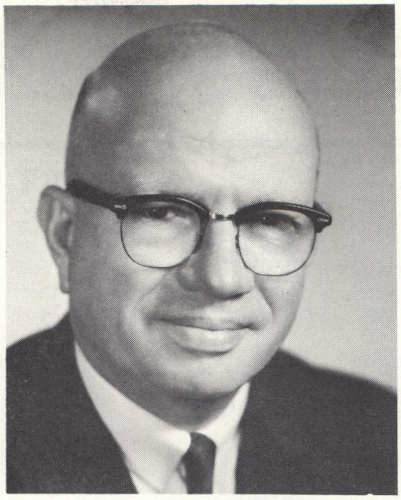
Tenor

This young singer, who is a resident of the Monterey Peninsula, has had considerable experience in oratorio and light opera. He received his early musical training in his native State of Washington and is currently studying voice with Dr. Harvey Marshall of Monterey Peninsula College. Mr. Hull is instructor of music in the Marina Schools.

SALLY KELL

Cello and Viola da Gamba

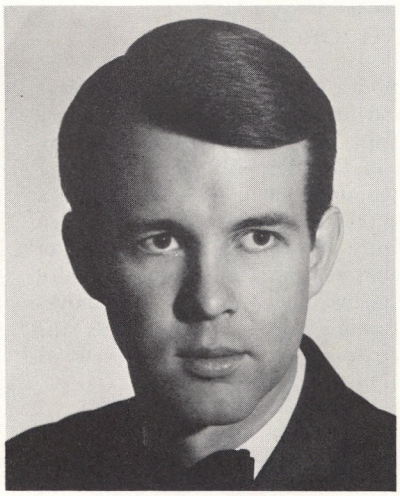
Our principal cellist, Miss Kell, is well-known in the Bay Area where she is principal cellist of the Oakland Symphony, the Oakland Chamber Orchestra, the San Francisco Ballet Orchestra and the Cabrillo Music Festival. She has also played in a number of chamber-music organizations.



DR. RAYMOND KENDALL

Lecturer

This distinguished educator is Dean of the School of Music and Director of the Center for the Performing Arts at the University of Southern California. He is also chairman of the Music Advisory Panel for the State Department and a member of the Music Advisory Committee of the National Cultural Center in Washington, D. C.



DOUGLAS LAWRENCE

Baritone

Mr. Lawrence graduated from the University of Southern California where he studied voice with William Vennard. He toured Europe as soloist with the USC Chamber Singers and this led to his present position as baritone soloist at the Hollywood Presbyterian Church. Mr. Lawrence is also choral director and teacher of voice at El Camino College.

SHIRLEY LOVE

Contralto

This young artist brings a wealth of experience to her first appearance with the Festival. Since 1963 Miss Love, a native of Detroit, has received a Metropolitan Opera contract and three Rockefeller Foundation awards. She won the American Opera Auditions and subsequently appeared in Milan, Florence and Paris, as well as with major opera companies and symphonies in this country.

LAWRENCE MOE

Organ

Born and educated in Chicago, Dr. Moe has degrees from Northwestern University and a Doctorate from Harvard. A recipient of several Fulbright grants, he has been organist and choirmaster for over twenty years—in Rome, Boston and Berkeley. Now Chairman of the Music Department at University of California, Dr. Moe has concertized extensively and made many recordings.

Concerto for D-Trumpet, Two Oboes and Continuo — **Georg Philipp Telemann** (1681-1767)

Realization and ornamentation by Elizabeth Hayes

Largo — Vivace — Siciliano — Vivace

EDWARD HAUG, Trumpet

RAYMOND DUSTE, JEAN STEVENS, Oboe

BACH FESTIVAL ORCHESTRA

Georg Philipp Telemann, Hamburg composer and theorist, was an extremely prolific writer and master of almost every genre of composition from opera to suite. This concerto was edited by Karl Grebe from manuscripts in Dresden. Although no string parts are extant, the unusual combination of two oboes and a trumpet would seem to call for their support, so they have been reconstructed for this performance following the implications of the continuo part. The trumpet, which is silent in the third movement, is pitted against the two oboes in the other movements. Its quick-moving and high-voiced line demands the kind of virtuosity which was a special skill among players of the valveless trumpet in the 17th and 18th centuries.

This florid "clarino" writing is especially characteristic of the first movement, where the trumpet part is far more heavily ornamented than those of the two oboes. The third movement is a "Siciliano" — a song-like movement in 12/8 time with typical dotted rhythms, often associated with the pastorale. The concerto closes with a lively French gigue in 6/8 meter, in the middle section of which the trumpet again drops out while the oboes come to the fore in a poignant passage, heightened by suspensions and the use of a minor key.—W.T.J.

Sacred Cantata No. 82, "Ich habe genug" — **J. S. Bach** (1685-1750)

Aria: Ich habe genug (I ask for no more)
Recitative: Ich habe genug
Aria: Schlummert ein, ihr matten Augen
(Close now, ye weary eyelids)
Recitative: Mein Gott! wann kommt das schoene Nun!
(O God, when will my troubles cease)
Aria: Ich freue mich auf meinen Tod
(I rejoice in the hour of my death)

THOMAS PAUL, Bass

BACH FESTIVAL ORCHESTRA

The point of departure for the text of this cantata is the "Nunc dimittis" of Simeon: "Lord, now lettest thy servant depart in peace, according to thy words; for mine eyes have seen thy salvation." The two basic concepts are resignation to death and joy at the anticipation of heavenly rest.

Resignation is expressed by the falling motive in the first and second arias, whereas the third aria induces a mood of joyous abandon through its rolling melismas. In the first recitative the word "Freuden" ("joys") is set to a sweeping melisma, and in the final aria a related word ("rejoice") is given five measures of running notes.

Concerto in C major for Piccolo, F. VI, No. 4 — **Antonio Vivaldi** (1675-1741)

(Allegro) — Largo — Allegro molto

LOUISE DI TULLIO, Piccolo

BACH FESTIVAL ORCHESTRA

For thirty-seven years Vivaldi served as instructor, musical director, and composer-in-residence at the Pieta, in Venice, an asylum supported by the state for girls orphaned or cast out into the world by other circumstances. The excellence of the music at performances by the Pieta soloists and orchestra attracted the attention of famous travelers, including Jean-Jacques Rousseau and Charles Burney. Vivaldi wrote hundreds of works for his young charges, and the difficulties of technique and expression provide a clue to the proficiency of the performers. In the present concerto, the remarkable agility of the piccolo is given full play not only in the fast outer movements, but also in the Siciliano-like Largo.

INTERMISSION

Symphony No. 41 (K. 551), "Jupiter" — **W. A. Mozart** (1756-1791)

Allegro vivace—Andante cantabile—Menuetto—Molto allegro

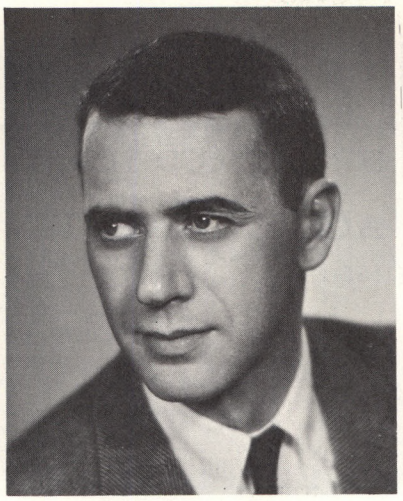
BACH FESTIVAL ORCHESTRA

Within the space of about six weeks during the summer of 1788 Mozart composed his last, and possibly his greatest symphonies, the E flat (K. 543), G minor (K. 550) and C major (K. 551), the "Jupiter." According to Alfred Einstein we know nothing about the occasions for which these symphonies were written, but it is possible that Mozart never conducted nor even heard them performed. Though Mozart did not call the Symphony in C major "Jupiter," this title aptly expresses its Olympian quality. In the opening measures of the first movement we hear two contrasting ideas, or motives; the first is dynamic in character, while the second is flowing and calm. It is this alternation of the two highly contrasted motives which gives the movement its initial momentum.

The Andante is one of the most impressive slow movements in all of Mozart's symphonies, alternating lyric and dramatic elements. The Menuetto is typical of the genre and full of Mozartean refinement. The final movement, as Alfred Einstein says, is the great amalgamation of the "gallant" and the "learned" styles. It is a sonata movement with fugal passages in all of the sections — exposition, development, and final coda — and it is in this movement that Mozart's study of the contrapuntal style of Bach is most evident. Here Mozart uses five themes which he exploits in various ingenious ways; finally in the coda he combines the five themes in an intricate fugal exposition, unexcelled in symphonic literature.—C. R.

HENRY NASON
Tenor

A Bostonian by birth, Mr. Nason graduated from Northwestern University and studied at Eastman School of Music. Solo appearances with major orchestras have called attention to his versatility of style and varied repertoire. During the past season he made his concert opera debut with the Little Orchestra Society at Philharmonic Hall in New York.



MARGOT POWER
Soprano

Regional winner of the S. F. Opera Debut Auditions, Miss Power has sung with the S. F. Spring Opera and other West Coast opera companies. A graduate of Syracuse University, she has also studied at Peabody Conservatory. In Baltimore, Buffalo and Oakland she has made radio, television and solo symphony appearances.

MARY-ESTHER NICOLA
Soprano

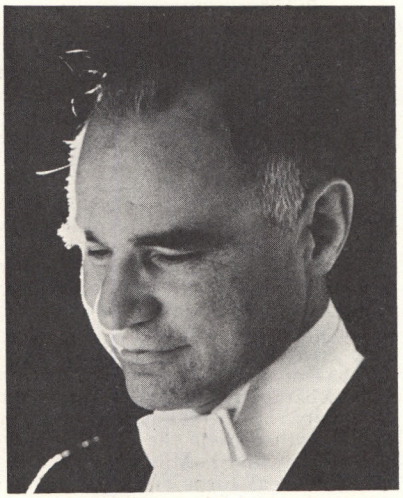
Miss Nicola has sung in many parts of California in recital, opera and oratorio. In March of this year she was soprano soloist in Verdi's "Requiem" with the San Diego Symphony.

BRUCE REMSBERG
Bass

Mr. Remsberg, who is bass soloist at Oneonta Congregational Church in South Pasadena and Music Director of Temple Beth Israel in Pomona, has maintained an active career in oratorio and opera. Since leaving his native Ohio he has resided in Southern California where he attended UCLA and California State College at Fullerton. His voice study has been with Howard Swan and Llewelyn Roberts.

ROBERT OLIVER
Bass

Mr. Oliver, now a resident of Princeton, New Jersey, returns to the Festival from a solo appearance with the Montreal Symphony at Expo '67. Since pursuing his graduate studies at Juilliard and at Colorado University, he has participated in many opera and symphony performances. Especially noteworthy were the premiere of Milhaud's "David" and a New York revival of Stravinsky's "The Rake's Progress."



RICHARD ROBINSON
Tenor

Well-known for his many appearances under the baton of Stravinsky, with whom he has performed several world premieres, Mr. Robinson is now a professor of music at Baylor University in Texas. He has sung many times with the L. A. Philharmonic Orchestra, as well as in Carnegie Hall, Lincoln Center and in European capitals. He received a Master's Degree in Sacred Music from USC and was Supervisor of Youth Choruses in Los Angeles.

THOMAS PAUL
Bass

Leading basso with the N. Y. City Opera, Mr. Paul has sung major roles and recorded with the nation's greatest orchestras, also receiving wide acclaim as a recitalist. He performed in Thomas Dunn's Bach series at Carnegie Hall and sang the role of Jesus in Robert Shaw's nationwide tour of the "St. John Passion." Recordings soon to be released are Beethoven's "9th Symphony" with Steinberg and Handel's "Messiah" with Shaw.

MILTON AND PEGGY SALKIND

Specialists in music for four hands, one piano, the Salkinds have won recognition as the finest four-hand team in this country, commissioning thirteen works for this combination. Besides performing widely in the United States, with a recent guest appearance on the Bell Telephone Hour, they have just completed their fourth European tour. Mr. Salkind is Director of the S. F. Conservatory of Music and Mrs. Salkind teaches at the S.F. College for Women.

SUNDAY, JULY 23 | 2:30 P.M.

CONCERT | SUNSET AUDITORIUM

THE PASSION OF OUR LORD ACCORDING TO ST. JOHN

J. S. BACH (1685-1750)

The Evangelist ..... JAMES SCHWABACHER
Jesus ..... THOMAS PAUL
Pilate ..... ROBERT OLIVER
Peter ..... ROBERT BERNARD
Maid ..... LOIS UTTERBACK
Officer ..... RICHARD ROBINSON
Servant of the High Priest ..... FRANZ BRIGHTBILL
Roman Soldiers ..... KATHARINE SCHLINGER, LOIS VARGA, KENNETH WESTRICK, DOUGLAS LAWRENCE

MARIE GIBSON, Soprano HENRY NASON, Tenor
SHIRLEY LOVE, Contralto BRUCE REMSBERG, Bass

LOUISE DI TULLIO, Flute
RAYMOND DUSTE, JEAN STEVENS, Oboe and Oboe d'Amore
JUDITH DAVIDOFF, Viola da Gamba
PAMELA GOLDSMITH, DANIEL THOMASON, Viola d'Amore
RALPH LINSLEY, Harpsichord
KENNETH AHRENS, Organ
SALLY KELL, Cello
RICHARD T. ANDREWS, Contrabass
BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

PART I

PROLOGUE
Chorus — Lord, Thou our Master

THE ARREST OF JESUS
Recitative — Jesus went with His disciples
Chorus (Servants and Officers of the Chief Priests) — Jesus of Nazareth
Recitative — Jesus saith to them
Chorus (Servants and Officers) — Jesus of Nazareth
Recitative — Jesus answered and said
Chorale — O wondrous love
Recitative — So that the word
Chorale — Thy will, O Lord our God, be done

JESUS IS LED BEFORE ANNAS
Recitative — The body of soldiers
Aria (Alto) — From the tangle of my transgressions
Recitative — Simon Peter also followed
Aria (Soprano) — I follow Thee

THE DENIAL OF PETER
Recitative — That other disciple to the high priest
Chorale — Who was it dared to smite Thee
Recitative — Now Annas ordered Jesus bound
Chorus (Servants and Officers of the Chief Priests) — Art thou not one of his disciples?
Recitative — But Peter denied it and said
Aria (Tenor) — O my soul
Chorale — Peter, while his conscience slept

INTERMISSION (Ten Minutes)

PART II

PROLOGUE
Chorale — Christ, through whom we all are blest

THE TRIAL BEFORE PILATE (I)
Recitative — Away they then led Jesus
Chorus (Turba) — If this man were not an evildoer
Chorus (Turba) — For us all killing is unlawful
Recitative — That thus might be fulfilled
Chorale — O mighty King
Recitative — Then Pilate said unto him
Chorus (Turba) — Not this man
Recitative — Barabbas he set free, a robber!
Arioso (Bass) — Consider, O my soul
Aria (Tenor) — Behold then

THE SOLDIERS MOCK JESUS
Recitative — The soldiers plaited then
Chorus (Roman Soldiers) — Lo, we hail thee, dearest King of Jewry

THE TRIAL BEFORE PILATE (II)
Recitative — And then with their hands
Chorus — Crucify, crucify
Recitative — And Pilate thus made answer
Chorus (Chief Priests) — We have a sacred law
Recitative — Now when Pilate heard this clamoring
Chorale — Our freedom, Son of God, arose
Recitative — But the Jews cried out
Chorus (Turba) — If thou let this man go
Recitative — Now when Pilate heard
Chorus (Turba) — Away with him, away
Recitative — Pilate saith unto them
Chorus (Chief Priests) — We have no King but Caesar
Recitative — Then Pilate delivered him
Aria (Bass) and Chorus — Run, ye souls

THE CRUCIFIXION — THE DEATH OF JESUS
Recitative — And there they crucified him
Chorus (Chief Priests) — Write thou not, the King of Jewry
Recitative — But Pilate replied to them
Chorale — In my heart's inmost kernel
Recitative — And then the four soldiers
Chorus (Four Roman Soldiers) — Let us then not divide it
Recitative — That the Scripture might be fulfilled
Chorale — He of everything took heed
Recitative — And from then on
Aria (Alto) — It is fulfilled
Recitative — And bowed down his head
Chorale — When comes my hour of parting
Aria (Bass) and Chorus — O Thou my Saviour, give me answer
Recitative — And then behold
Arioso (Tenor) — My heart! See
Aria (Soprano) — Dissolve, O my spirit
Recitative — The Chief Priests therefore
Chorale — Help, O Jesus, God's own Son

THE DESCENT FROM THE CROSS — THE BURIAL
Recitative — There came unto Pilate
Chorus — Rest well, Beloved
Chorale — O Lord, Thy little angel send

"The Passion according to St. John" was composed at Coethen in the winter of 1722-23 at the time of Bach's candidacy for the Cantorate of the Leipzig Thomaskirche. Since it was first performed shortly before Bach's appointment was made official, it is probable that Bach provided the work as further proof of his qualifications or as preliminary confirmation on his acceptance by the church council.

The text is founded on a celebrated poem by Brockes earlier set to music by, among others, G. F. Handel. The narrative proper, drawn from the fourth Gospel, is entrusted to the Evangelist, whose lines provide a framework for the comments and dialogues of Jesus, Peter, Pilate and the other "dramatis personae." As biographer Albert Schweitzer points out, "St. John's version of the Passion is in the main only a picture of the great scenes of the trials before the High Priest and Pilate. It has an air of excitement and passion. Bach was aware of this characteristic, and he reproduces it in his music." The intensity of the "Passion according to St. John" contrasts sharply then, with the contemplative tone of the later "Passion according to St. Matthew."

The musical form of the Passion is a succession of cantatas, each of which closes with a chorale. In the "St. John" several of the chorales are used more than once, but with harmonizations which differ in accordance with the text. Each is sung not only by the Christian community (in white robes) but also by the crowd (Turba), High Priests and Roman soldiers (in red robes), for all share in the contemplation of our Lord's suffering and death. Because all share a sense of guilt as well, the entire chorus is heard also in the role of raging mob; in these pieces Bach's themes are like long-drawn howls, suggesting on the part of the people an almost demoniacal fanaticism.

The aria "It is finished," an expression of deep and racking grief, is developed from the falling sequence in which Jesus utters His last words. In accordance with the Leipzig tradition the chorale "When comes my hour of parting," is sung at this point. The final chorus is also based on a descending motive, but its aura of suffering is tempered in the closing chorale, a profound expression of hope for a life after death.

Though it is generally the custom of the Festival to present works in the original language, an exception is made in this case in order that the drama may be easily followed and fully understood.

KATHARINE SCHLINGER

Soprano

Leader of the Festival Chorale, Mrs. Schlinger returns to the Festival for her 10th year. Soloist at Oneonta Congregational Church in South Pasadena, her active musical career includes solo performances in oratorio and with symphony orchestras in Southern California.

JEAN STEVENS

Oboe

Principal oboist with the Marin Symphony Orchestra and the Santa Rosa Symphony, Miss Stevens was a scholarship winner for studies at USC, where she received her Bachelor's degree, and at the Aspen Institute of Music. Besides having been principal oboist with the S.F. Light Opera Orchestra and the Hyatt House Music Theater, she has played in many chamber groups, including the L. A. Woodwind Ensemble.

SHEILA SCHONBRUN

Soprano

Distinguished for her singing of early music, Miss Schonbrun is a member of the New York Pro Musica. She has also sung with the Manhattan Consort, the New York Baroque Ensemble, and numerous other orchestral and chamber groups in and around New York City.

DELCINA STEVENSON

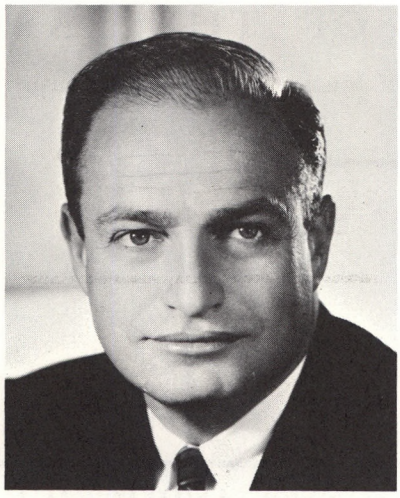
Soprano

Winner in 1964 of the Young Musicians Foundation competition in Los Angeles and top award winner in 1966 of the S. F. Opera Auditions, Miss Stevenson is now an active member of the S. F. Opera Company. With a music degree from Kansas University, she has studied voice with William Vennard at USC and coached with Mme. Lotte Lehmann and Martial Singher at the Music Academy of the West in Santa Barbara.

JAMES SCHWABACHER

Tenor

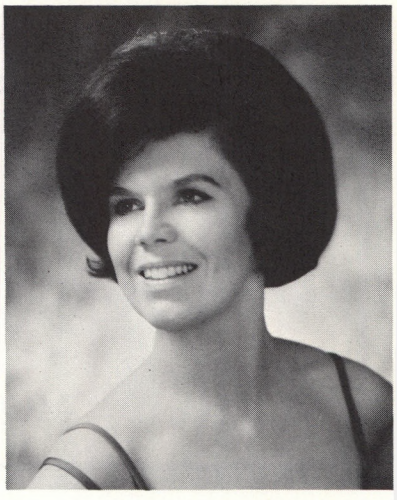
This year marks Mr. Schwabacher's 15th season with the Festival. A prominent musical figure in San Francisco, he is active on the Boards of the Symphony, Opera and Spring Opera. Noted for his appearances in recital and opera, he has frequently appeared in radio and television as producer, commentator and performer. Mr. Schwabacher has just completed a concert tour in England.



MARGERY TEDE

Mezzo-Soprano

Miss Tede, a San Franciscan, placed second in the National Federation of Music Clubs' biennial competition in April of this year, winning a scholarship for study in London. Among her many appearances in the Bay Area is the leading role, under the baton of Maestro Salgo, in Thomson's "Mother of Us All" and in Stravinsky's "Oedipus Rex." Miss Tede is a voice student of Dr. Harvey Marshall.



EDWARD SMITH

Harpsichord

This distinguished harpsichordist, a member of the N.Y. Pro Musica, is a graduate of Lawrence College Conservatory of Music. As a Fulbright scholar he studied in Florence, Italy, under Luigi Dallapiccola and from Yale University he received his Mus. M., working under Ralph Kirkpatrick. Before joining the N.Y. Pro Musica, Mr. Smith was a member of the faculty at University of Illinois.

No Picture Available

NANCY TRETHAWAY

Soprano

Winner of many awards during the past two years and finalist in the Western Regional auditions of the Metropolitan Opera, Miss Trethaway is active in oratorio and opera in Los Angeles. She is currently soprano soloist at Immanuel Presbyterian Church in that city; she graduated from California State College at Los Angeles.

MONDAY, JULY 24 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

In commemoration of the 400th anniversary of the birth of
CLAUDIO MONTEVERDI (1567-1643)

Duets for Two Tenors — **Monteverdi**

Zefiro torna

Ardo e scoprir

HENRY NASON, ROBERT GLOVER, Tenor

Lamento d'Arianna — **Monteverdi**

MARY-ESTHER NICOLA, Soprano

Sonata No. 2, in D major — **J. S. Bach**

Adagio — Allegro — Andante — Allegro

JUDITH DAVIDOFF, Viola da Gamba

EDWARD SMITH, Harpsichord

Duet for Two Tenors — **Monteverdi**

Chioma d'oro

HENRY NASON, ROBERT GLOVER, Tenor
Assisted by MELVIN BADDIN, CHARLES R. HEIDEN, Violin
Continuo: RALPH LINSLEY, Harpsichord
HAZELLE MILORADOVITCH, Viola da Gamba

MONDAY, JULY 24 | 3:00 P.M.

LECTURE | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

THE MUSICAL STYLE OF THE BAROQUE

DR. RAYMOND KENDALL, Dean, School of Music, University of Southern California

MONDAY, JULY 24 | 8:30 P.M.

CONCERT | **SUNSET AUDITORIUM**

Brandenburg Concerto No. 4, in G major — **J. S. Bach** (1685-1750)

Allegro — Andante — Presto

LaNOUE DAVENPORT, Recorder
SHELLEY GRUSKIN, Recorder
KENNETH GOLDSMITH, Violin
BACH FESTIVAL ORCHESTRA

Employing the resources of a solo string instrument and two identical woodwinds for the concertino, Bach exploits in the violin rapid successions of notes, double stops and bariolage, and in the recorders graceful ability and echo effects. In the first movement the ritornello, instead of setting forth the customary stream of uninterrupted energy, has as a distinguishing feature the effect of momentary suspension of motion. The Andante is characterized by antiphonal passages between the full band and the concertino. The Finale is a fugue in which all voices participate on an equal basis, though the straightforward fugal texture is interrupted by florid passages for the solo violin.

Sacred Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit" — **J. S. Bach** (1685-1750)

Sonatina

Chorus: Gottes Zeit ist die allerbeste Zeit
(God's time is the best)

Aria (Tenor): Ach Herr! Lehre uns bedenken
(Ah Lord! Make us to know)

Aria (Bass): Bestelle dein Haus
(Set in order thy house)

Chorus: Es ist der alte Bund
(It is the old covenant)

Aria (Alto): In deine Haende (Into Thy hands)

Duet (Bass and Alto): Heute wirst du mit mir in Paradies
(Today thou shalt be with me in Paradise)

Chorus: Glorie, Lob, Ehr' (Glory, praise, honor)

(Continued on page 19)

CONCERT — SUNSET AUDITORIUM

(Continued from page 18)

MARGERY TEDE, Alto

HENRY NASON, Tenor

ROBERT OLIVER, Bass

SHELLEY GRUSKIN, Recorder

LaNOUE DAVENPORT, Recorder

JUDITH DAVIDOFF, Viola da Gamba

SALLY KELL, Viola da Gamba and Solo Cello

JEAN FULKERSON, Cello

Members of the FESTIVAL CHORALE

Members of the BACH FESTIVAL ORCHESTRA

Cantata No. 106, subtitled "Actus Tragicus," is divided into four sections, of which the second is further divided into four sub-sections. The opening Sonatina conveys an atmosphere of gentle mourning, which gives way to the affirmative chorus, "God's time is the best." This leads to a tenor solo, "Lord, make us to know that we must die," which in turn is answered by a stern solo for bass, "Set thy house in order." The lower voices of the chorus intone canonically, "It is the Old Covenant: Man, thou must die," while the soprano sings, "Yea, come, Lord Jesus. Superimposed upon the texture is the chorale tune, "I have cast all my care on God." It is here that the mood of the work changes, as the hard sentence of the Old Covenant is replaced by the promise of the New. As the bass solo declares "Today thou shalt be with me in Paradise," the alto sings the chorale tune "In peace and joy I pass away." The last chorus is a polyphonic "Amen" of Handelian grandeur and rhythmic drive, bringing the "Actus Tragicus" to a joyful end. Written in Weimar in 1711, "Gottes Zeit" preserves the continuity of the older "concertato" cantata, as contrasted with the large-scale "movements" of later works in this form.

INTERMISSION

Concerto in E flat major, K. 365, for Two Pianos **W. A. Mozart** (1756-1791)

Allegro — Andante — Allegro

MILTON AND PEGGY SALKIND, Piano

BACH FESTIVAL ORCHESTRA

The Concerto for Two Pianos presents a charming puzzle for those students of Mozart who tend to regard each of his works as a field for biographical speculation. Written in 1779 in one of the unhappiest periods of Mozart's life (not only had he been forced to return to Salzburg under the yoke of his imperious patron, the Archbishop Colloredo, after a trip to the dazzling musical capitals of Mannheim and Paris, but he had also suffered the bitter experience of losing his mother while alone in a foreign and often unfriendly city), the concerto is nevertheless a light-hearted and ebullient work. Its few excursions into the minor side are more a function of the 18th century musical rhetoric of contrast than a hint of sufferings past. The Rondo finale — always a vehicle for the gayest and most spirited 18th century expression — is especially well developed and long, in relation to the rest of the concerto.

Mozart probably wrote the concerto to be performed by himself and his sister Nannerl, who was an accomplished pianist; the work emerges almost as a duet for two solo pianists with orchestral accompaniment, rather than a concerto in the more traditional sense. The second piano takes on the role of "competitor" usually assigned to the orchestra, which itself simply forms a harmonic background, and clarifies the important signposts of the form, punctuating cadences and providing transitions from section to section. Only in the finale does the orchestra play more of a traditional role, but even then it does not enter the competition as actively as might be expected. This concerto offers some excellent examples of Mozart's skill in varying motives on their repetition, either by ornamentation or by changes in their basic phrase structure. A case in point is the startling change into minor as the piano enters with the principal theme in the recapitulation — a device which, though rare with Mozart, was used occasionally by some of his contemporaries. Also noteworthy in this work is the tumultuous episode in minor in the finale, which Mozart spirits in by means of a deft change of harmony over a held chord.—W.T.J.

The second Steinway piano is loaned through the courtesy of Mrs. Walter C. Mandell of Canterbury Woods.

TUESDAY, JULY 25 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

SHEILA SCHONBRUN, Soprano

LaNOUE DAVENPORT, Recorder

MILTON and PEGGY SALKIND, Piano

Continuo: RALPH LINSLEY, Harpsichord

JUDITH DAVIDOFF, Viola da Gamba

Cantata, "Hemmet den Eifer, Verbannet die Rache" for Soprano, Recorder and Continuo **G. P. Telemann** (1681-1767)

O quam pulcra es **G. Carissimi** (1605-1674)

The Blessed Virgin's Expostulation for Soprano and Continuo **Henry Purcell** (c. 1659-1695)

(When our Saviour at twelve years of age had withdrawn himself)

Sonata No. 3, in F major, for Piano, Four Hands (K. 497) **W. A. Mozart** (1756-1791)

Adagio — Allegro di molto — Andante — Allegro

Steinway Piano loaned through the courtesy of Mrs. Milton H. Shutes

TOWER MUSIC

will be played at Sunset Auditorium one half hour before each concert. Compositions by J. S. Bach, Gabrieli, Josquin des Pres, Obrecht, Pachelbel, Pezel, Reicha, and others. BRASS CHOIR: RALPH LaCANNA, CHARLES BUBB, JR., Trumpet; MAX MAZENKO, ROBERT DICKOW, Horn; JEROME JANSEN, Trombone.

No Tapes or Recordings Permitted

NO SMOKING

No smoking shall be permitted within any part of the auditorium, stage, backstage or dressing room area. Smoking will be permitted in the foyer of the auditorium.

By order,
City of Carmel-by-the Sea

TUESDAY, JULY 25 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH, MONTEREY

LAWRENCE MOE, Organist

ORGAN WORKS OF J. S. BACH (1685-1750)

Chorale Preludes from the Great Eighteen
- Fantasia on Komm, heiliger Geist, Herr Gott
  For Full Organ, Cantus Firmus in Pedal
- An Wasserfluessen Babylon
  For 2 Manuals and Pedal, Cantus Firmus in Tenor
- Nun komm', der Heiden Heiland
  For 2 Manuals and Pedal
- Trio on Nun komm', der Heiden Heiland
  For 2 Bass parts and Cantus Firmus
- Nun komm', der Heiden Heiland
  Another Version for Full Organ,
  Cantus Firmus in Pedal
- O Lamm Gottes, unschuldig
  3 verses

Prelude and Fugue in A Major

Sonata No. 4, in E Minor
- Adagio — Vivace
- Andante
- Un poco Allegro

Toccata, Adagio and Fugue in C Major

Most of the music played in these two recitals represents the most mature style of Bach. Only the four Preludes (the Toccata and Fantasia are types of preludes) and Fugues, dating from the Weimar period (1709-1717) reflect the more youthful exuberance of his earlier compositions. But it is in the Trio-Sonatas and the great Chorale collections that all the forces of his genius are brought together: Bach, — the inspired musician, — the intellectual, — the teacher, — the great and sentimental human being.

The Trio-Sonatas, six in all, were completed between 1727 and 1733. Some movements, such as the first of the E Minor Sonata, taken from the cantata "Die Himmel erzaehlen (1722), were written in earlier periods, but all are the work of a seasoned composer. The Trios were intended to be studies for Bach's eldest son, Wilhelm Friedemann. A legend begun by Philipp Spitta, Bach's biographer, says they were written to be played on the pedal harpsichord. However, the legend does not seem to be based upon fact. The original manuscript calls for an instrument of "2 Clav. et Pedal," an inscription found at the head of most of Bach's organ chorales. Furthermore, knowledge of pedal harpsichords and clavichords of Bach's time is still clouded by misinformation and a lack of understanding. Some evidence suggests that Bach may have had a pedal-clavier but the inventory of his effects does not mention such an instrument. Whatever the truth, the Trios are excellent idiomatic organ pieces.

Bach began compiling the eighteen "Great" Chorale Preludes in 1747, three years before his death, although many of them were written in earlier periods, they were chosen with great care and intended as a representative group of mature pieces, — a kind of last will and testament. Fifteen were completed in his own hand and the last three were dictated to his son-in-law Altnikol just a short time before his death. Indeed the final Chorale "Wenn wir in hoechsten Noeten sein" was only completed to the 26th measure and had to be finished later by Altnikol. Preoccupied as he was with death, Bach asked to have the title of another hymn associated with the melody "Vor deinem Thron tret ich hiermit" attached to the work.

The Canonic Variations on "Vom Himmel hoch" are another tour-de-force. Written in 1746-7, they were presented to the Leipzig Society for the Promotion of Musical Science upon Bach's election to membership. In spite of great pretensions, the Society did not remain an organization of lasting import and is mainly remembered only because of Bach's contribution. The set will be played in the order found in Bach's autograph. All modern editions copy an early print that unaccountably transposed the order placing the complicated third variation at the end of the set.

— Lawrence Moe

TUESDAY, JULY 25 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

Suite No. 3, in D major — **J. S. Bach** (1685-1750)

Overture—Air—Gavotte I—Gavotte II—Bourree—Gigue

BACH FESTIVAL ORCHESTRA

The instrumental suite of dances cultivated by German town pipers, among whom were Bach's father, uncle and grandfather, reached a state of perfection in the four orchestral suites of Johann Sebastian. Like the suites for clavier, they generally consist of a succession of dances, but unlike their keyboard counterparts, they open with a French overture. The French Overture is, of course, derived from the operas and ballets of Lully. From the lead position of the overture, the suites themselves were known as "overtures" in Bach's time.
The overture consists of a slow section in dotted "processional" rhythm, a lively fugal section and a brief return to the slow passage. The Air which follows sets forth one of the best-known and best-beloved melodies in the literature of European music. The three dances are sturdy and straightforward in nature.

Concerto in D major for Viola da Gamba — **Joseph Bodin de Boismortier** (c. 1691-1755)

Allegro — Largo — Allegro

JUDITH DAVIDOFF, Viola da Gamba

BACH FESTIVAL ORCHESTRA

The little that is known about the life of Boismortier has been culled from the dates of his compositions and from a few fortuitous documents (including one rather scurrilous epigram commenting on the prolific nature of this composer). He seems to have left the French province of Perpignan very early in life to come to Paris, where he is first heard of around 1720. He was indeed a prolific composer, and skilled in many forms; this concerto shows the hand of a virtuoso performer throughout its solo line. The soloist participates in the tutti and in a small concertante group with two solo violins. The florid passage-work of the solo line is reminiscent of Vivaldi.—W.T.J.

Oratorio, "Judicium Salomonis" (The Judgment of Solomon) — **Giacomo Carissimi** (1605-1674)

Historicus ..... RICHARD ROBINSON, Tenor

Solomon ..... ROBERT OLIVER, Bass

First Woman ..... MARIE GIBSON, Soprano

Second Woman ..... MARY-ESTHER NICOLA, Soprano

FESTIVAL CHORALE

Members of the BACH FESTIVAL ORCHESTRA

For the establishment of the oratorio (distinguished from opera by its subject matter and its Historicus, or narrator) as an art form, credit must be given to Giacomo Carissimi who wrote over sixteen works based, chiefly, on Old Testament subjects.

Carissimi's oratorios are notable, as Manfred Bukofzer remarks, for their "powerfully rhythmic recitatives and sweeping declamatory choruses." It is the strictly chordal chorus which unites the form.

The present drama concerns the trial before King Solomon of two women who claim the same infant. It is framed by an opening Sinfonia and an exhortation by the narrator to hear Solomon's decree — and a closing chorus in praise of his wisdom. After each woman pleads her cause, Solomon, invoking the aid of God, orders a sword drawn to cut the child in half. The anguish of the first woman and the concurrence of the second prompt Solomon to give the order again, whereupon the women respond as before. Solomon's final judgment is hailed by the first woman, the rightful mother, and the chorus enlarges upon her exultation in the energetic finale.

The edition on which the present performance is based is that of Dr. Hans Lampl and it is used with his kind permission.

INTERMISSION

Symphony No. 102, in B flat major **Joseph Haydn** (1732-1809)

Largo—Allegro vivace—Adagio—Menuetto—Finale (Presto)

BACH FESTIVAL ORCHESTRA

The last twelve of Haydn's symphonies — called the "London" symphonies because they were written for that city at the invitation of the impresario Johann Peter Salomon — represent the peak of Haydn's symphonic production. As the noted musicologist Karl Geiringer has stated, "No others of Haydn's scores show such virtuousity of instrumentation or such delightful unorthodox treatment of musical forms and contrapuntal devices in the development section."

This symphony is cast in the typical four-movement form — the first movement a sonata-allegro with slow introduction, the second a lovely song form, next a robust minuet with lyrical trio, and lastly a light-hearted contredanse Finale, in this case based on an old Croat folk tune. Each movement illustrates some facet of the unparalled imagination with which Haydn treated all the usual components of the late 18th century symphony.

Representative of his attempts to enliven the orchestration of the symphonies is the use of muted drums and trumpets in the second movement and the assignment of the lovely melody of the trio of the third movement to oboes and bassoons. And finally in the Finale we find what seems to be indispensable to a Haydn symphony — the musical joke — in this case the "stammering" of the first violins as they try to recapitulate the main theme in the Coda.—W.T.J.

WEDNESDAY, JULY 26 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

Sonata No. 2, in A minor, for Solo Violin senza Basso **J. S. Bach** (1685-1750)

Grave — Fuga — Andante — Allegro

DAVID ABEL, Violin

Sonata No. 6, in E major, for Flute and Figured Bass **J. B. Bach** (1685-1750)

Adagio ma non tanto—Allegro—Siciliano—Allegro assai

SHERRY WACHSMUTH, Flute

Continuo:

RALPH LINSLEY, Harpsichord

HAZELLE MILORADOVITCH, Viola da Gamba

Partita No. 2 in D minor, for Solo Violin senza Basso **J. S. Bach**

Allemande — Courante — Sarabande — Gigue — Chaconne

DAVID ABEL, Violin

WEDNESDAY, JULY 26 | 3:00 P.M.

LECTURE | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

WEDNESDAY, JULY 26 | 10:00 P.M.

FOUNDERS' MEMORIAL CONCERT | CARMEL MISSION BASILICA

MESSA CONCERTATA

Pier Francesco Cavalli (1602-1676)

Mass for Double Chorus, Eight Solo Voices and Orchestra

Realized by Raymond Leppard

First performance in the United States

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

FRANCESCA HOWE
Soprano

DELCINA STEVENSON
Soprano

MARGERY TEDE
Alto

SHIRLEY LOVE
Alto

HENRY NASON
Tenor

ROBERT GLOVER
Tenor

THOMAS PAUL
Bass

BRUCE REMSBERG
Bass

FESTIVAL CHORALE
Members of the BACH FESTIVAL ORCHESTRA

KENNETH AHRENS
Organ

RALPH LINSLEY
Harpsichord

The Messa Concertata appeared as part of a collection entitled "Musiche Sacre," which was published in 1656. The original material, discovered in the Liceo Musicale, Bologna, was realized by Raymond Leppard and in this edition was first performed under the direction of the editor in Westminster Abbey on May 13, 1966.

The following description of the Messa Concertata is a partial quotation from the program note provided by the editor and printed in the score:

"Francesco Cavalli was, after Monteverdi's death in 1643, acknowledged first musician of Italy. He was internationally celebrated in the field of opera, but throughout his life maintained his post at St. Mark's in Venice and eventually became Maestro di Capella in 1665. To this connection we owe the two major collections of church music, the 'Musiche Sacre' of 1656 and the 'Vesperi' of 1675, virtually the only music which was published in his lifetime.

"The word 'concertata' is a stylistic indication. Two sorts of ecclesiastical music were current in Italy at this time. One was a descendant of the polyphonic music of the late sixteenth century somewhat in the manner of Vittoria and Orlando di Lassus; the other, often associated with separate instrumental parts, sprang from the operatic innovations at the beginning of the century and became known as the 'stile concertato.' The more elaborate writing of the second style resulted from its main purpose, which was to reflect and express the emotional import of the words, and in practice this music became associated with the more important festive ecclesiastical occasions.

"The occasion for which the Mass of this collection was written is unknown, although a few years later there is an account of a great performance of a Mass by Cavalli at the Arsenal in Venice and it may well be that it was this Mass that was repeated there. However this may be, it must be accounted the largest single 'concertato' ecclesiastical composition to have survived from the first half of the seventeenth century and it is certainly one of the most important."

Additional ornamentation for this performance has been provided by Naomi Orth.

THURSDAY, JULY 27 | 11:00 A.M.

SYMPOSIUM | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

HANDEL'S "SAUL"

Moderator: DR. RAYMOND KENDALL, Dean, School of Music, University of Southern California

Panel: DR. VIRGIL WHITAKER, Vice-Provost and Dean of Graduate Studies, Stanford University
DR. ROBERT COMMANDAY, Music Editor, San Francisco Chronicle

THURSDAY, JULY 27 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH, MONTEREY

LAWRENCE MOE, Organist

ORGAN WORKS OF J. S. BACH (1685-1750)

Chorale Preludes from the Great Eighteen

Wenn wir in hoechsten Noeten
For 2 Manuals and Pedal, Cantus Firmus in Pedal

Allein Gott in der Hoeh sei Ehr
For 2 Manuals and Pedal, Cantus Firmus in Soprano

Allein Gott in der Hoeh sei Ehr
For 2 Manuals and Pedal, Cantus Firmus in Tenor

Trio on Allien Gott in der Hoeh sei Ehr
For 2 Manuals and Pedal

Sonata No. 3 in D Minor

Andante
Adagio e dolce
Vivace

Prelude and Fugue in E Minor

Canonic Variations on Vom Himmel hoch

Var. I. Canon at the octave
Var. II. Canon at the fifth
Var. III. Various inverted canons at the sixth, third, second, and ninth
Var. IV. Canon at the seventh
Var. V. Canon at the octave augmented

Fantasia and Fugue in G Minor

(For Program Notes, see Tuesday, July 25, 3:00 P.M.)

THURSDAY, JULY 27 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

"Saul," an Oratorio **G. F. Handel (1685-1759)**

Libretto by Charles Jennens

DRAMATIS PERSONAE

Saul, King of Israel ..... ROBERT OLIVER
Jonathan, son of Saul ..... HENRY NASON
David, a shepherd boy ..... DOUGLAS LAWRENCE
Abner, an Israelitish captain ..... KENNETH WESTRICK
Merab, elder daughter of Saul ..... FRANCESCA HOWE
Michal, younger daughter of Saul .... NANCY TRETHAWAY
Doeg, chief herdsman of Saul ..... ROBERT WATERBURY
Witch of Endor ..... MARVELLEE CARIAGA
Apparition of Samuel ..... THOMAS PAUL
An Amalekite ..... JAMES HULL
High Priest ..... RICHARD ROBINSON
An Israelitish woman ..... CATERINA MICIELI
Trio of Israelites..... LOIS VARGA, FRANZ BRIGHTBILL, BRUCE REMSBERG

BACH FESTIVAL CHORUS FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA

"Saul" is considered to be one of the greatest of Handel's oratorios by virtue of the composer's masterly setting of Charles Jennens' vivid and powerful libretto. Jennens, with his deep interest in Shakespeare's "King Lear," portrays Saul, according to Julian Herbage, as "a tragic kingly figure, stalking inevitably to his doom." Handel went to extraordinary lengths to underscore the dramatic values of the story of Saul as set forth in I Samuel. He enriched his customary orchestration with trombones and a carillon, and purchased a special organ constructed to permit better supervision of the performance. His use of the bassoons in the apparition scene is most effective, as the demonic forces within the king drive him to beg for assistance from the powers of darkness. "In richness and grandeur of orchestration," says Winton Dean, " 'Saul' has scarcely a rival in eighteenth-century music."

The chorus plays an important role, similar to that of the chorus in Greek tragedy, with such powerful numbers as "Envy, eldest born of Hell" and "Oh fatal consequence of rage," and the hero speaks for the people rather than for himself. Handel completed "Saul" in the latter part of September, 1738. The scarcity of orchestra material has made necessary the use of various editions in mounting a nearly complete performance of this Biblical drama. The vocal and instrumental ornamentation has been provided by Naomi Orth.

The story of Handel's "Saul," told briefly from Winton Dean's monumental study, is as follows:

(Continued on next page)

Act I: opens with an Epinicion, or Song of Triumph, for the victory over Goliath and the Philistines. Michal has fallen in love with David, and Jonathan offers him friendship. Saul offers David the hand of Merab, but "her patrician blood is revolted." David's success in battle and his increasing stature as a popular hero provoke Saul's jealousy. Even David's attempt to soothe him with the harp inflames the monarch, and David flees as Saul hurls his javelin at the youth. Jonathan, disobeying his father's order to kill David, is supported by the High Priest and the people.

Act II: Jonathan assures David of his friendship and tells him that Merab has been given to another. Further, he pleads with Saul so effectively, to outward appearances, that the King recalls David and offers him the hand of Michal, the while hoping that his future son-in-law will be dispatched by the swords of the Philistines. David and Michal are married. David has achieved another victory in battle, but is rewarded again by Saul's "'whizzing' but ill-aimed javelin." Michal aids David to escape by placing a dummy in his bed. At the Feast of the New Moon, Saul, finding David absent, vents his fury on Jonathan, but his javelin misses its mark for the third time.

Act III: in the words of Winton Dean, "brings a change of dramatic emphasis. Saul is no longer mad; he is in desperate straits, forsaken by God and man, and knows that he is himself the author of his ruin. Only his courage remains." He goes to the Witch of Endor and bids her to conjure up the ghost of the prophet Samuel. When Saul begs for help, the dead Samuel only recalls his former dire prophesies and declares that "the the day of reckoning is at hand." The battle on Mount Gilboa is represented by a realistic Symphony, and an Amalekite tells David that he has killed Saul at the monarch's own request. The bodies of Saul and Jonathan are borne in as the Dead March is played. Following the moving Elegy, the Israelites recognize David as their new leader.

ACT I

Symphony (Overture)

SCENE 1. THE ISRAELITISH CAMP.

A SONG OF TRIUMPH.

Chorus	How excellent Thy name, O Lord
Air (Israelitish woman)	An infant rais'd by Thy command
Trio (Israelites)	Along the monster atheist strode
Chorus	The youth inspir'd by Thee, O Lord
Chorus	How excellent Thy name, O Lord

SCENE 2. SAUL'S TENT

Recitative (Abner, Saul, David)	Behold, O King, the brave victorious youth
Air (David)	O King, your favours with delight I take
Recitative (Jonathan)	O early piety
Recitative (Saul, Merab)	Thou, Merab, first in birth
Air (Merab)	My soul rejects the thought with scorn
Air (Michal)	See with what a scornful air

SCENE 3. BEFORE AN ISRAELITISH CITY

Symphony	
Recitative (Michal)	Already see
Chorus	Welcome, mighty King!
Accompanied Recitative (Saul)	What do I hear?
Chorus	David his ten thousands slew
Accompanied Recitative (Saul)	To him ten thousands!
Air (Saul)	With rage I shall burst
Recitative (Jonathan, Michal)	Imprudent women
Air (Michal)	Fell rage and black despair

SCENE 4. THE PALACE

Recitative (Abner)	Rack'd with infernal pains
Air (David)	O Lord, whose mercies numberless
Symphony (Harp)	
Recitative (Jonathan)	'Tis all in vain
Air (Saul)	A serpent in my bosom warm'd
Recitative (Saul)	Has he escap'd my rage?
Accompanied Recitative (Jonathan)	O Filial piety!
Air (Jonathan)	No, cruel father, no
Chorus	Preserve him for the glory of Thy name

ACT II

SCENE 1. THE PALACE

Chorus	Envy! Eldest born of Hell!
Recitative (Saul, Jonathan)	Hast thou obey'd my orders
Air (Jonathan)	Sin not, O King, against the youth
Air (Saul)	As great Jehovah lives
Air (Jonathan)	From cities storm'd, and battles won
Recitative (Jonathan, Saul)	Appear, my friend

SCENE 2. ANOTHER PART OF THE PALACE

Recitative (Michal)	A father's will
Duet (Michal, David)	O fairest of ten thousand fair
Chorus	Is there a man
Gavotte (Organ)	

SCENE 3. DAVID'S HOUSE

Recitative (David)	Thy father is as cruel
Duet (David, Michal)	At persecution I can laugh
Recitative (Michal, Doeg)	Whom dost thou seek?

SCENE 4. THE PALACE.

THE FEAST OF THE NEW MOON.

Symphony	
Accompanied Recitative (Saul)	The time at length is come
Recitative (Saul, Jonathan)	Where is the son of Jesse
Chorus	O fatal consequence of rage

ACT III

SCENE 1: SAUL DISGUISED AT ENDOR

Accompanied Recitative (Saul)	Wretch that I am
Accompanied Recitative (Saul)	'Tis said, here lives a woman

SCENE 2. THE WITCH'S ABODE.

SAUL AND THE WITCH.

Recitative (Witch, Saul)	With me what wouldst thou?
Air (Witch)	Infernal spirits
Accompanied Recitative (Samuel, Saul)	Why hast thou forc'd me from the realms of peace

SCENE 3. BATTLE SYMPHONY AND ELEGY

Symphony	
Recitative (David, Amalekite)	Whence comest thou?
Air (David)	Impious wretch, of race accurst
Dead March	
Chorus	Mourn, Israel
Air (David)	Brave Jonathan his bow ne'er drew
Chorus	Eagles were not so swift as they
Air (David)	In sweetest harmony
Solo (David) and Chorus	O fatal day
Recitative (High Priest)	Ye men of Judah, weep no more
Chorus	Gird on thy sword

FRIDAY, JULY 28 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

SHIRLEY LOVE, Contralto
JAMES SCHWABACHER, Tenor
JAMES HULL, Tenor
EDWARD HAUG, Baroque Trumpet
Members of the BACH FESTIVAL ORCHESTRA
SANDOR SALGO, Conductor

Spiritual Concerto, "Wie der Hirsch schreyet" **David Pohle** (1624-1695)

Cantata "The Morning" **Thomas Arne** (1710-1778)

JAMES SCHWABACHER, Tenor

Concerto for Baroque Trumpet **G. Torelli** (1658-1708)

Allegro — Adagio — Presto — Adagio — Allegro
Realization and ornamentation by Elizabeth Hayes
EDWARD HAUG, Baroque Trumpet

Cantata, "Ah del celebre confin" **Padre Jose Pradas** (1689-1757)

SHIRLEY LOVE, Contralto

Duets for Two Tenors **G. Carissimi** (1605-1674)

Il mio core e un mar di pianti
Vaghi rai, pupille ardenti
JAMES SCHWABACHER, JAMES HULL, Tenor

SATURDAY, JULY 29 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

Sonata No. 3, in C major, for Solo Violin senza Basso **J. S. Bach** (1685-1750)

Adagio — Fuga — Largo — Allegro assai
DAVID ABEL, Violin

Aria, "Seufzer, Traenen" (from Cantata 21) **J. S. Bach**
Aria, "Was Gott tut, ist wohl getan" (from Cantata 100)

MARGOT POWER, Soprano
SHERRY WACHSMUTH, Flute
RAYMOND DUSTE, Oboe

Continuo:
KENNETH AHRENS, Harpsichord
PAULA SKOLNICK, Cello

Partita No. 3, in E major, for Solo Violin senza Basso **J. S. Bach**

Preludio — Loure — Gavotte en Rondeau —
Minuet I — Minuet II — Bourree — Gigue
DAVID ABEL, Violin

FRIDAY, JULY 28

(Repeat of Friday, July 21, Program)
8:30 P. M.

SATURDAY, JULY 29

(Repeat of Saturday, July 22, Program)
8:30 P. M.

SUNDAY, JULY 30

2:30 P. M.
THE PASSION ACCORDING TO ST. JOHN
(Repeat of Sunday, July 23, Program)
Change in the Program:
SALLY KELL, Viola da Gamba

HISTORICAL INSTRUMENTS PLAYED IN THE CARMEL BACH FESTIVAL

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey) Laukhuff Organ, made in West Germany to specifications drawn up by Mr. John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. Twenty-two stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

BAROQUE TRUMPET (Edward Haug) Modern reproduction by Helmut Finke, in collaboration with Otto Steinkopf, in Westphalia, Germany.

A copy of the trumpet used in the 17th century, and later by Bach's own trumpeter, Gottfried Reicha.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Neupert in Nuernberg, Germany.

Two manuals; two 8′, one 4′, and one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Wittmayer in Gartenberg, Germany.

One manual; one 8′, one 4′, one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

OBOE D'AMORE (Raymond Duste) Modern instrument, made by Howarth in London, England, 1958.

Ordered by Mr. Duste on the recommendation of Evelyn Barbirolli, who supervised the tuning and key-work. A mezzo-soprano instrument with pear-shaped bell.

ORGANO DI LEGNO (Kenneth Ahrens) Designed and constructed by Otto Rindlisbacher, Zurich, Switzerland. Loaned through the courtesy of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedackt 8′, Rohrfloete 4′ and Principal 2′. The two lower octaves of the Gedackt 8′ are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

RECORDER (La Noue Davenport) Modern reproduction by Friedrich von Huene, 1965.

An alto recorder, made of rosewood.

RECORDER (Shelley Gruskin) Modern reproduction by Arnold Dolmetsch, Ltd., England.

An alto recorder, made of satinwood; copied from an 18th century Bressan instrument.

VIOLA D'AMORE (Pamela Goldsmith) Modern reproduction by Alfred Batelli, Florence, Italy, in 1938. Loaned through the courtesy of John Planting of Stanford University.

VIOLA D'AMORE (Daniel Thomason) French instrument, early 18th century; bought in Stuttgart, Germany, and rebuilt by Pragerand Bitter of Chicago, Illinois.

Six playing and six sympathetic strings; traditional blindfolded cupid instead of scroll; flaming sword soundholes instead of "f" holes; golden yellow in color.

VIOLA DA GAMBA (Judith Davidoff) An instrument made c.1700 by an unknown European instrument-maker.

VIOLA DA GAMBA (Sally Kell) Modern reproduction by Haldon Chase, Bolinas, California, in 1965.

A six-stringed bass viola da gamba; the back is of birdseye maple, the scroll of modern open design. Loaned through the courtesy of Mr. Haldon Chase.

VIOLA DA GAMBA (Hazelle Miloradovitch) Modern reproduction by Raab, of the Hermann Moeck workshops, Celle, Germany, in 1952.

Modeled after a description by Praetorius in his "Syntagma Musicum," 1618. A six-stringed bass viola da gamba. The bow is by H. R. Pfretzschner, East Germany.

VIOLIN (David Abel) Guarnieri del Jesu, early 18th century.
BAROQUE BOW (David Abel) Modern reproduction by T. Burdell Tenney, Redlands, California.

This bow, used by Mr. Abel in the morning recitals, may be called a reconstruction of the type extant in Bach's time. The distance from hair to stick is approximately ¾″ at the center point — and the arch is nearly flat when the bow is adjusted for playing. This provides two main changes from the Tourte-style bow: greater ease in playing or breaking chords, and a somewhat milder quality imparted to the tone.

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31st Annual Carmel Bach Festival

July 19-28, 1968

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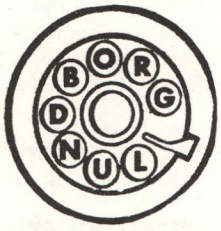

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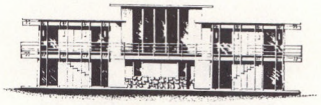

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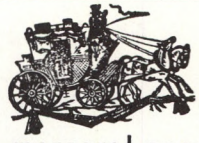

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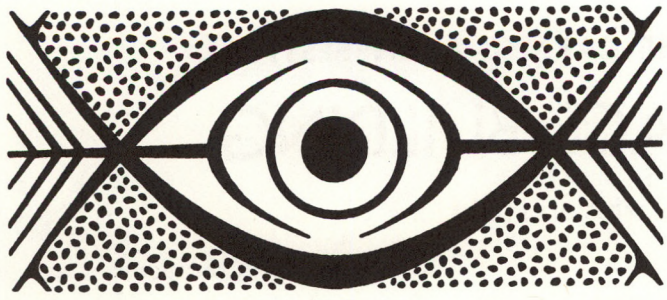

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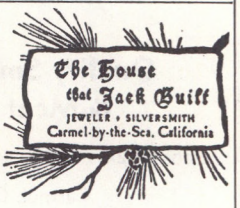

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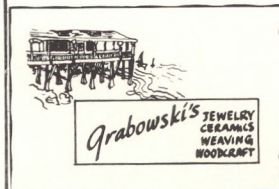

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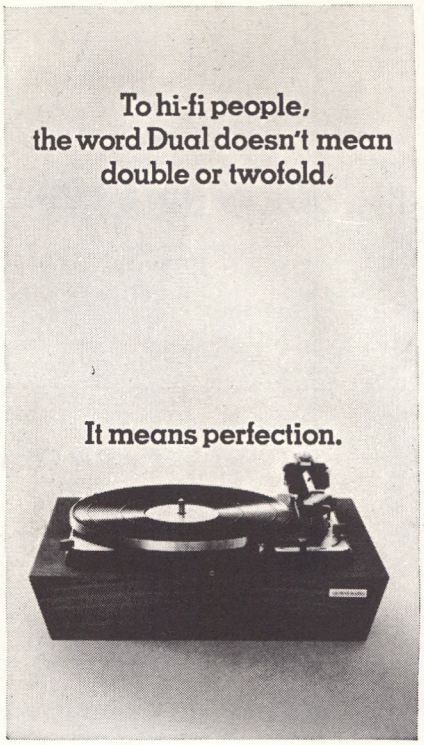

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